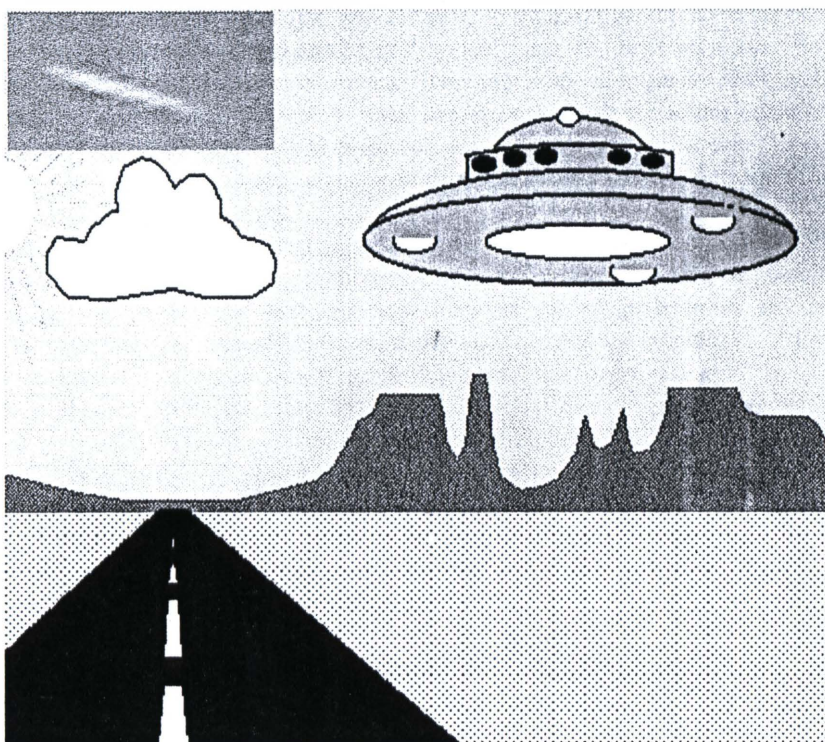


AMSKAYA



Newsletter of the STAR Fellowship

DISPUTED MATURITY

Fortean Times, the magazine of strange phenomena, have celebrated their 30th anniversary with the latest issue, and have articles on several of the main subjects involved during that time. Two of these were Earth Mysteries (by Paul Devereux) and UFOs (by Jenny Randles). Both regard ideas such as those of Tony Wedd (not mentioned in the articles) of a terrestrial energy network and extraterrestrial visitors (all part of one whole to Tony) with a good deal of superciliousness, both implying that the subject(s) have "matured" since the days of such notions.

Paul Devereux, a former editor of *The Ley Hunter*, has in recent times rejected the reality of leys altogether - a vicious attack by one who has been privileged to have come to be regarded as prominent in the field. He describes earth mysteries as a "messy subject", and suggests that leys have changed in their perceived nature from being "old straight tracks" to geomagnetic routes for flying saucers and lines of "unspecified energies". They are of course all these things and more, as was described in the last editorial of *Touchstone*; <http://www.tlh6976.fsnet.co.uk/leytruth.htm> has the details.

Mention of the many instances of straight lines in the landscape, including spirit ways and death roads all over the world is not shown as evidence of the world-wide network of the sacred, but summed up by the arrogant statement that "ley hunting has led to valid research". Traditional ley hunting is described as a "stubborn rump", and ideas of energy systems as "New Age notions". Issues of *The Ley Hunter* beginning in 1969, containing many inspired articles by such people as Tony Wedd and Circumlibra, are now on the web on <http://www.tlh6976.fsnet.co.uk> to show the reality of leys, and my personal journey on the Old Straight Track is on <http://www.leyhunt.fsnet.co.uk>

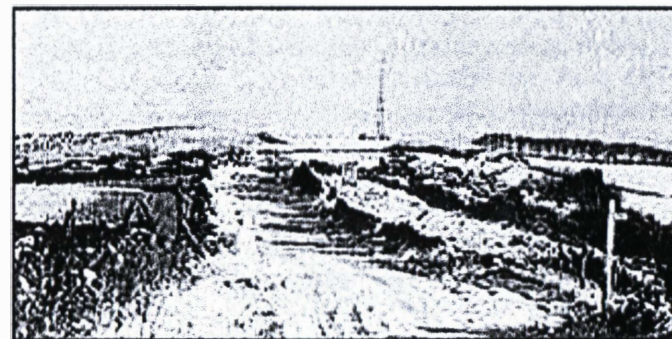
Jenny Randles writes in a similar vein about what has come to be known as the "Extra-terrestrial Hypothesis", ("You believed in flying saucers and you believed aliens flew them here. There was no other perspective"). An implied denial of the existence of extraterrestrials is called "maturity in the British UFO community", and contact claims do not even get a mention, even less ideas of inhabitability of near planets, which George Adamski insisted on to the end of his life. Much is made of theories of energy fields generated by terrestrial forces affecting brain waves, and Paul Devereux's earth light theories are hailed as "setting UFOlogy on a more promising path". To get another perspective, see *Our Space Visitors Today* by Dan Rosson <http://www.goddardmultimedia.fsnet.co.uk/atpai/danlect.htm>, and *All the Planets are Inhabited* on <http://www.goddardmultimedia.fsnet.co.uk/atpai/> There has also been some work done on Solexmal, the interlingua of the Solar System, see <http://www.spacevoice.fsnet.co.uk/language.htm>

Voices From The Sky
by Norman Oliver

from *New BUFORA Journal* 9 August 2003

It was back in 1967 that I first met Philip Rodgers, then living with his mother and sister at his Grindleford home in the Peak District not far from Sheffield. Philip was a recorder player of professional standard who, in middle age, became blind. He had, however, a 'musician's ear'. He was well known in UFO circles for his 'space voices'. He would leave a tape recorder outside his bedroom window with some rather extraordinary results as he relates in this article, which he wrote for me in 1969 and which was published in the then magazine *COS-MOS*. In the early 1970s he married 'Lady Helen' about whom I wrote in *NBJ6* - in fact I introduced them, but he died a few years later. Regrettably, I believe only one of his recordings - the 'Children's Party' has survived, though I had heard most of his others. Jimmy Goddard currently has a website devoted to Philip and his activities which can be accessed on <http://www.spacevoice.fsnet.co.uk/> Here then is the story of Philip and his recordings as related by himself over thirty years ago:- N.O.

".....when I first heard of Flying Saucers in 1947, I dismissed them entirely as a product of American post-war neurosis. It was not until October 1956 when, for a lark, I bought Adamski's second book, *Inside the Space Ships*, that I really began to take the matter seriously. Either Adamski's story was true or it was not. So there and then I made up my mind to discover the truth for myself.



Sir William Hill, near Grindleford

"Fantastic though it may sound, it seems that the 'space people' (if such there be) were waiting for me. For a few weeks after having made this decision I had a strong urge to walk to the top of Sir William Hill. This is a long, moorland road, climbing to an altitude of 1,400 feet overlooking the Derwent Valley,

in my own village of Grindleford some ten miles south-west of Sheffield. On my way down I was rewarded by seeing a slow, pulsating light altering from dark red to a brilliant magnesium white, which could not be explained. A few weeks later, when walking down the same hill, I was 'buzzed' by a brilliant object which hovered straight in front of me, switching over from white to red, then disappearing. These two experiences convinced me, not only that flying saucers existed, but that the intelligence behind them knew quite a bit about me.

"During the summer of 1957, there were many sightings in the Sheffield area. I heard a large number of musical notes, apparently produced by invisible flying objects. Sometimes they whizzed through the air at great speed. Some times they 'paced' me as I was walking along a country road and at other times they played scraps of melody, somewhat unrhythmic, but with beautiful bell-like tones. Being a musician I could identify them by the notes they produced. Once, when I was playing a recorder solo in the key of C before an audience of 300 schoolchildren, one of these objects, steadily emitting the note of C sharp, was heard, not only by myself, but by my fellow artists and several members of the teaching staff. Then, on the same day, whilst walking to another school, apparently the same object paced us all the way very much to my delight though it scared the daylight out of the lady soprano with me!

"On 24th November 1957, I had the idea of trying to record one of these songs. Placing the microphone of my Grundig machine on the outer sill of my bed-sitting-room window I switched on, ran downstairs and stood in front of the gate. After a few minutes I was rewarded with a peculiar, penetrating, whistling sound, seemingly coming from behind the ash tree on the other side of our lane. Immediately I ran indoors and rewound the tape, fully expecting there to be nothing on it. But, to my intense relief, there was the sound as clear as a bell. I noticed a peculiar, rising, double fundamental note, quite alien to any sound I had heard on Earth. That was my first recording of a sound believed to emanate from outer space.....

"Over the Christmas holiday I picked up several sounds that were hard to explain that provided no definite evidence. It was not until February 1958, after a severe blizzard that a real breakthrough occurred. I recorded several dulcimer-like bleeping sounds, in between which appeared the voice of a small girl shouting 'Howdy'. This pointed to the possibility that, whoever the young lady was, she had learned her English in the States!

"The next breakthrough occurred on 21st March round about midday. It consisted of a mechanically-produced computer-voice, saying faintly, 'ship is real, people' against a background of clicking, resembling the noise of a typewriter. This was the first of a very few terse messages I received. I took it to mean that space ships are real and piloted by people.

"To pause here and explain how the majority of my recordings have been received. All I do is to place the microphone on the outer sill of my room (about twelve feet from the ground), close the sash and switch on my machine. On no occasion has the recorder been connected to the radio which was never on at the time of recording. The signals are never heard at the time of reception but detected only on play-back.

"The best time for recording was, I found, about 9 pm., but don't ask me why!

"A few days after receiving the signal in March, I picked up a fantastic series of musical sounds, mostly of instruments unknown to Earth. In particular they seemed very keen on demonstrating a method of tuning. One appeared to be a violin-like instrument, tuned in fifths, but with no G-string and, in its place an upper B (a fifth above the top E of a terrestrial violin). In between playing, they keep shouting greetings. There was also a strange harp-like instrument, improvising on strings, tuned to a somewhat 'modernistic' chord.

"Finally there came what sounded like a goose, flying slowly through the air and emitting a peculiar booming sound as it approached. This, however, resolved into the voice of a woman with a rich mezzo-contralto quality and singing a type of slow chant, somewhat eerie, but nevertheless warm, human and utterly feminine. A careful check revealed that broadcast performances at the time had no connection with these signals. The reader may be amused to learn that, a couple of years later, I picked up the sound of a wind instrument (very high in pitch) of a completely unknown type. The player demonstrated its natural harmonics and later attempted to play the sea shanty, 'Blow the man down' - highly appropriate, considering I am a professional recorder player. Many of my recordings reveal the space people as having a very real sense of humour.

"I must explain that most of my recordings are fragmentary, lasting only a second or two in duration. There are no 'messages' from the 'Master of Venus' to the erring people of Earth or that type of thing. Many of my signals are meaningless on their own, but if fitted together like a jigsaw, provide a living sound picture of the people who produced them. I have heard it said that the space people prefer not to spoon-feed us, but rather to give us isolated scraps of evidence. I couldn't agree more.

"One of my most interesting recordings was obtained about 8.45pm. one evening. On the tape can be heard the voices of youngsters making animal noises, chatting, playing and laughing among themselves, as well as blowing an unidentified trumpet-like instrument. A small boy says 'Sputnik', followed by 'Yar-du-par-du' (translation?) and a girl of ten or so says softly, 'Halleyulah', followed by the word 'Nyanna-poddo'. I had checked that no children were in fact playing anywhere about, but did pick up the sound of a terrestrial motorbike and then a teenage boy shouts a string of words in an unknown language, somewhat in the manner of a newsvendor. The phonetic sounds of these words show real similarity and I did in fact submit a list of them to the BBC Languages Dept. at Caversham, but they could identify none of them.

"Two weeks after the 'Children's Party' mentioned below, I picked up the same young boy shouting, 'ya-ba-huseta'. Following that came a very amorous sounding lady saying, 'Mee-see-mah', followed by a self-conscious giggle. Later I got a man saying, 'Mee-see-see'. The syllable 'Nya' (as in piano) occurs in at least three words recorded. In addition to 'Nyanna-poddo' we have 'Nyanna-puizee' and 'Ya-va-nyanna-donnava'. Early one

morning we picked up a man saying 'Hiroshidu'.

"About three months later, when in Shrewsbury, Shropshire (about 80 miles from home) when staying with a friend - UFO author Gavin Gibbons - came the voice of possibly the same man, saying, 'Hirashidu-check'! Apparently the change of vowel alters the meaning of the word. On another occasion a group of boys and girls shouted, 'Driota', followed by a female giggle. There are a great many more words on my tapes. Easter 1958 was a time I remember when it seemed that on each occasion I switched on my machine something new and exciting was recorded.

"On one day I had been invited out to tea by a lady in Sheffield, but I had a strong feeling that I should return home and that if I did something important would happen. On arriving back I switched on the machine for a time check, but made a mistake and did not use the 24-hour system.

On playing the tape back later I was amazed to hear a man's voice, nasal, friendly and humorous, making a somewhat hesitant correction to me time-check, according to the 24-hour system, then asking if he was right, thus demonstrating the telepathic power of these people. There is a peculiar triple click and an earthly whirring sound at the beginning of the tape.

"Just after the above incident I tried recording at about 4.15 am with all windows and doors closed; the result was the sound of people scuttling through a room with metal and sliding doors closing after them, also the sound of an air valve. I also heard a girl and after that, what sounded like a man pushing something heavy in a hurry. Perhaps a transmitter being pushed out of an airlock on a craft, maybe onto a platform preparatory to contacting me.

"A friend in Sheffield invited me to try recording away from home, and though sceptical, I decided to give it a try. The house I visited overlooked a valley about 5 miles wide - nobody in the district, apart from my friend, knew me at all. The result was the sound of a female giggling; a man saying 'Tape recorder on' and another woman saying, 'Oh dear, it's that Rodgers come visiting', followed by a laugh.

"Six months later, The Reverend George King (well-known for his 'alien communications and connections with the Aetherius Society) and others tried to debunk my recordings. In this they failed, but a Mr. George Wild was more helpful and gave me some sighting reports which, when checked, seemed to coincide with some of the recordings I had received, thus suggesting to me that the saucer occupants had hung about waiting on occasions until a suitable time for me to record.

After a lull, more recordings came through around Christmas 1958 and I received a series of assorted sounds, including an air pump: a piece of a BBC stereo broadcast put out 10 days

earlier - the voice of a BBC engineer who had investigated my tapes the previous April. These latter signals were faint and it seems the older they were the fainter they became. However, one recording MAY have been from the future, since it involved me in an incident of which I have no recall (unless it took place in a sleep state). There is the voice of a man with an American accent instructing me how to operate a machine with push buttons, the incident ending with a distortion of Cavarrodissi's aria 'When the Stars Were Brightly Shining' from Act 3 of Puccini's 'Tosca'.

"During this aria, the hero looks up at the stars whilst sitting on top of a tower, then writes a letter to his loved one. I took this to mean that 'If you wish to know where this comes from, look up at the stars'. All this happened the night after Christmas with no one outside the house when the tapes were made. Amazingly, two nights later I received a strong hunch to switch on the recorder again, and later found that I had received a second recording identical to the first but very much stronger and clearer. There is no question of the second being a 'different' take from the first.

"Some three years later, a BBC producer tried to have me admit that I had somehow mixed up the recordings and that the whole thing was a hoax. I had taken careful notes at the time and there was no question that I had not in the instances quoted 'picked up' ordinary radio or TV broadcasts.

"In June '59, another baffling incident occurred. A Mr. Colin Hand, who is a local composer, had written a sonatina for recorder and piano especially for me. It has since been published and I have played it over Radio Eirann. At that time only two copies existed of his ms. However, I had the recorder part and Mr. Hand the piano part. The composer promised to come and practise the piece with me and on the day in question I switched on my recorder and forgot about it, then commenced practising the new piece of music, playing through the 1st movement only, this taking some two minutes. Imagine my amazement and also that of Mr. Hand when I later played back the recording, to find that the WHOLE piece had been recorded, with sometimes three sections coming through at the same time and the whole thing growing fainter and ending in discord. Mr. Hand, sceptical about my recordings, was quite staggered. It sounded impossible, but there it was on the tape....."

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It was some years after this that Philip lost his sight. When I first met him at his Grindleford home he had adapted well and was accompanied by his guide dog 'Honey'. He was then still attempting to obtain further recordings, but, to the best of my knowledge no further significant ones were obtained.

Some readers may recall both Spiricom and Raudive voices from the late 60s/early 70s. - I have recordings of the latter myself. Many, like Philip's are faint, but easily understandable

to a 'musician's ear' - which Philip certainly possessed. I have heard most of Philip's recordings myself and it should be stressed that his home in Grindleford was set well back from the road (there was little traffic anyway) and in a country village and there were rarely any people in the vicinity anyway.

The suggestion with the Raudive voices - as related by Dr. Konstantin Raudive in his book *Breakthrough* was that these were from the dead and, indeed, voices of famous people, including Churchill and President Kennedy are in evidence. In the main, though, these voices are faint, inconsequential, a mixture of languages and spoken quickly. They were largely picked up in the evening and frequently the musician's ear was required to detect them. It's interesting to note that all these points apply also to Philip's recordings and could even suggest a common source or origin, though far be it from me to be dogmatic as to what or where that source might be. Philip himself gathered information at source on the Raudive voices and agreed there were many points of similarity. It would seem, though, that at least some of Philip's recordings were directed at him personally and he certainly considered they were of extra-terrestrial origin.

As a 'postscript' to the above, over the night of April 2nd to 3rd 1971 Mark Stenhoff and I were skywatching on the South Downs behind Worthing and had brought along a tape recorder and a blank tape, sealed in its box. Some time after 10.30pm. we opened the tape and put it on the recorder which was on the grass some few feet away from the car. We started recording, then went back inside the car. We left the recorder to its own devices for some twenty minutes or so, then stopped the recording and played it back. There was barely any sound at all - other than our very muted voices from inside the car - for some ten minutes, then, we were astonished to hear an (apparently) male voice very audibly saying two syllables that sounded like 'SHUB-SHEE' - really a very similar type of interjection to those recordings of Philip's.

The microphone of my machine was quite sensitive, picking up - as I say - our own voices from the car and this 'superimposition' was much louder than they were. There was certainly no-one around within a quarter-mile radius - we were right in the country. Neither was any radio on; indeed, this isolated interjection was certainly not a broadcast one. It was later suggested to me that the word resembled the Urdu for 'vegetable'. If this was so, I can only think some entity or other was a little contemptuous of our discussion in the car and let us know what he thought of us!

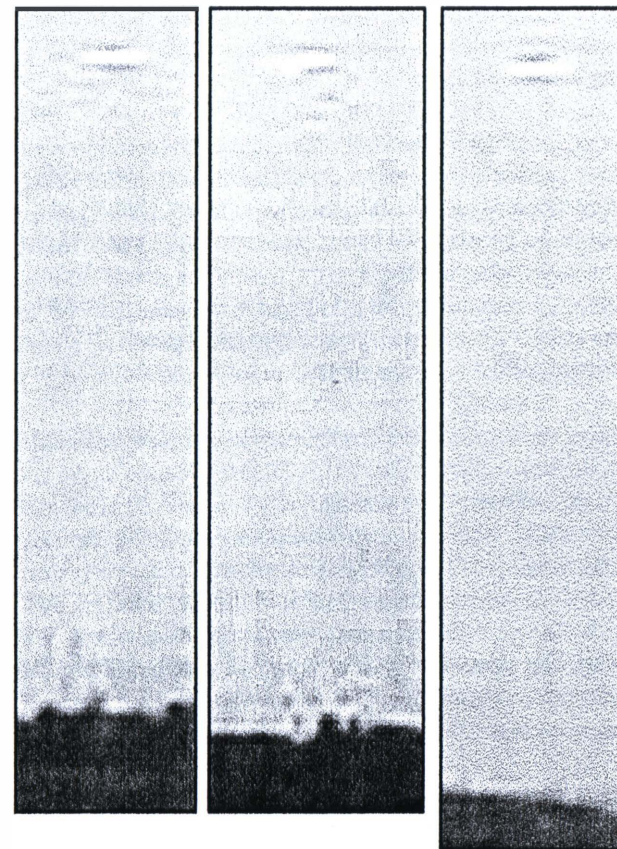
Does anyone else have any similar recordings?

Norman Oliver

("Shub-Shee" sounds very much like "Sheo-Sheoi", which George Hunt Williamson said was Solesmal for "To the Apples we Salt we Return". He said this was connected with extraterrestrials who chose to reincarnate on Earth to help us - JG).

UFO on editor's photographs

On Friday, September 5th at about 4.00 p.m. I was on top of the tower at Fort Belvedere at Sunningdale (famous for being the place from which Edward VIII made his abdication



broadcast) photographing the panorama to see if any evidence of the Roman road through there could be seen from that vantage point. When I looked at the digital pictures on returning home, I noticed there was a strange object on three of them, taken towards St. Anne's Hill, Chertsey, visible with Holloway Sanatorium on the distant horizon. The object was not seen at the time as the viewfinder minimised the size of the vista seen, and may have been too distant to have been seen anyway. The pictures were taken on maximum zoom, and later enlarged even more on the computer; this is the reason for their pixellated appearance. The photographs were taken in fairly rapid succession to get the complete panorama round the tower.

LETTERS

from Norman Darwen, Bolton, Lancashire:

The free newspaper *Metro* of Tuesday 23rd September 2003 had a short interview with Jim Shekhdar, who rowed across the Atlantic with David Jackson in 1997 and the Pacific in 2001, and who was at the time of interview preparing to row single-handed from New Zealand to South Africa. One question he was asked was: "Strange things happen at sea - what's the oddest you've seen?" His reply was "When David Jackson and I rowed the Atlantic in 1997 we both saw something in the sky. We thought it was Concorde but it was moving very fast and very low. Then we thought it might be a ballistic missile going across to Iraq but it had lights on so it wasn't that. No-one could explain it. We both saw it but we didn't take a photograph so we don't really talk about it." I was interested in that last comment which seems to fit in with many other witnesses who are reluctant to come forward.

A Visit to Philip in July 1966
(from The Scoriton Mystery by Eileen Buckle)

On Monday, 25 July, Norman and I called on Philip Rodgers at his home at Grindleford, a village near Sheffield, lying within the attractive Peak District National Park. So interested were we in what he had to tell us about his many unusual experiences and tape recordings that our stay was extended to two and a half days.

His cottage is one of a small cluster on the steep face of Sir William Hill. His recordings were mostly obtained from his bed-sitting room which faces the small lane in front of the house. The microphone would be placed on the window sill and the window closed. He told us the best time for recording was found to be between 8.45 p.m. and 9.30 p.m. The weather conditions seemed to matter for he never obtained any space voices when it was raining. Too much wind could apparently also prevent a recording and this seemed to be in accordance with his theory that the sounds were projected on to the microphone by a kind of acoustic beam; he thought a strong puff of wind could deflect the beam.

He told us that his experiences began late in 1956 immediately after he had read Adamski's *Inside the Space Ships*, with some sightings on Sir William Hill. Before that time he did not believe in flying saucers. His eyesight had been deteriorating badly and in 1958 there was a dramatic change to auditory phenomena, when he heard his first sounds in the sky. He also obtained his first space recordings that year and was receiving them almost every day. Since then they have fallen off in number, but he still gets them from time to time. He now has a collection of several hundred, though some are more spectacular than others. We listened to one or two of his best recordings and also a tape he has made giving background information on these, but I will not describe them here for he is completing a book on his experiences and adventures.

Philip Rodgers is a musician by profession, he plays several instruments and is an exceptionally fine recorder player. If space people are contacting him acoustically it is not surprising, for although his eyesight is bad, his hearing is exceptionally acute. I found him to be meticulous and methodical in his approach to these recordings. Every precaution was taken to rule out mistaking an earthly phenomenon for space sound and every possible terrestrial explanation given consideration. He is not a man who would fail to recognise sound due to an improperly erased tape. Neither could the explanation be put down to a prankster in the lane outside. In that small community everybody knows one another and would recognise each other's voices. Some of his best recordings have occurred when it was positively known there was nobody in the lane at the time. What is more, his recorder was an old-fashioned type with poor sensitivity; its range would not have enabled sounds to be picked up from the lane which the ear itself could not hear from within the room.

We were given a demonstration on our first evening. At the beginning of every recording,

Philip gives the date and the time by the continental clock. If any noises were made by us in the room that might be mistaken for extra-terrestrial sounds then Philip would tell 'Mike', alias the microphone, what had caused it, such as 'that was Eileen twanging my guitar!'

We were favoured with a 'space recording' that evening and again on the next, when we were given a greeting. On the second occasion Norman put the microphone of his portable recorder alongside Philip's on the window sill and a female 'space' voice was received by both recorders simultaneously and was heard against a background of our talking. Shortly after the voice was heard, a tractor started up in a nearby field. The sound was hardly heard at all on Philip's machine but Norman's sensitive portable picked it up too well - the noise nearly drowned every thing else. Some people tell me my recordings are made by spirits,' Philip told us. He has a humorous reply to such explanations in the form of 'Rodgers' Law'. This states that 'If a person claims a supernatural experience, such as a ghost or poltergeist, the phenomenon will be explained away as being due to some physical or natural cause, whereas if a person claims to have witnessed some remarkable physical phenomenon, such as a UFO in the sky or a light on the unilluminated part of the moon, such phenomena will be explained away as being psychic or supernatural in origin.'

I asked Philip whether he had ever had any insertions during 'play back', or whether his space recordings were received invariably through the microphone. Apparently there was an occasion when some music he had previously recorded was found to have been altered, the tune was finished off with different instruments, but this had been rather an exception.

Transcript of "Children's Party" tape

This is the only one of Philip's tapes now remaining, as it was recorded while being played back at a talk he gave in London. It is one containing several possible translations of the Solexmal language. Streamed audio of this tape is on the Voices from Space web site, <http://www.spacevoice.fsnet.co.uk>

Two-note whistle. Croak. Shouting. Long whistle.

"Let's go through" "Where?" "In here" (described by Philip but difficult to hear).

Shouting. Short whistles (like a bird)

"Sputnik - anya pardoo" (faint) (Important translation, with correlations in Bernard Byron's song - "anya" seeming to mean "spaceship" and thus "pardoo" orbiting. This has been further broken down into "circling" and "flight").

Hallelujah - nyannapoda (very clear - sung) (Another translation with correlations in terrestrial languages - "nyanna" meaning "God" contains "anna" meaning "sound", making it similar to the biblical "the Word").

Terrestrial motorbike. Shouts. "Hey you!" "Yahoo!" ("With us"? [from "Yaba Hoosita" - "with love we greet you]) Snatch of music (one note followed by series of five).

"Yahoo!" "Ah - one two three, geedy gumbada, eight in here!" (described by Philip, but does not describe the piece between three and eight). Shouts.

"Yadoo pardoo" (Can be translated as "with flight orbiting" ["we are in orbit"?] as "Ya" means "with" [from "Yaba Hoosita" - "With love we greet you"], "doo" means "flight").

Laughs. Shout.

THE HIDDEN UNITY and BEGINNINGS

The Hidden Unity looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

Beginnings is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

EARTH PEOPLE, SPACE PEOPLE

In 1961, Tony Wedd produced a manuscript *Earth Men, Space Men*, detailing many claims of extraterrestrial contact. It was never published, and I had thought it was lost, though it has recently been located. To try to make up for the loss in a much more modest size, this booklet was prepared. As well as giving details of some of the more prominent contact claims, there are articles on the history of the STAR Fellowship and some of its personalities, evidence for life in the Solar System and investigation into extraterrestrial language.

£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.

THE LEGACY OF TONY WEDD

This CD-ROM is an electronic form of the travelling exhibition Tony planned, using his voice, writing, photographs and drawings to illustrate his research and findings in the fields of flying saucers, landscape energies and lost technology.

£9.99 from the Amskaya address. Please make cheques payable to J. Goddard.

AMSKAYA is the newsletter of the STAR Fellowship, a continuation of the organisation formed in 1960 by Tony Wedd of Chiddingstone, who held that contact was the way ahead for flying saucer investigation. **£2 for four quarterly issues from J. Goddard, 25, Albert Road, Addlestone, Weybridge, Surrey, KT15. 2PX. Please make cheques payable to J. Goddard. IF YOUR SUBSCRIPTION IS DUE AN "X" WILL FOLLOW THIS SENTENCE:**